

ELEMENTS, SMALL ALPHABET AND FIGURES,

No. 1 to No. 14. Babbittonian Penmanship.

BABBITTONIAN PENS.

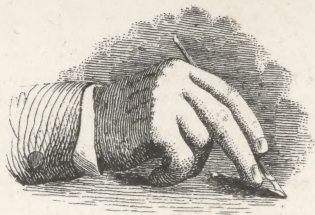
The Babbittonian EXTRA FINE Pen, as will be seen on trial, is far superior to Gillott's famous No. 303, and has never yet been surpassed on either side of the ocean for elegant penmanship, while the Babbittonian BUSINESS Pen is unsurpassed for ordinary commercial use, being a great favorite among business men. A package of 86 pens, selected from both kinds, is sent post paid, for 50 cents, to any part of the Union, and one gross is sent for \$1.50. The system of Babbittonian Penmanship and 72 pens sent for \$2.00.

RULES FOR THE USE OF STEEL PENS.

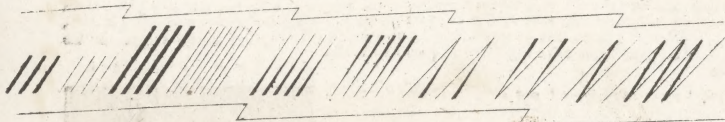
1. Before using the pen wet it and wipe it clean on cloth or paper. This will make the ink flow well.
2. After using it wipe it also.
3. If you wish to make the pen move easily and beautifully on the paper, without catching, or spattering ink, place a soft, smooth newspaper under one thickness of the writing paper. It will wear twice as long as on a hard surface.
4. Avoid ink which is black at first, as it has a muddy flow.
5. Avoid also very pale ink, as the outline should be distinct even when first written.
6. Avoid acid inks, as they soon corrode a steel pen. Thaddeus David's ink, Boss' American ink, etc., are admirable articles.
7. In order to move smoothly without spattering, the pen should lie down towards the paper, rather than stand perpendicular to it. For this reason a flat table is better than an inclined desk.
8. After dipping the pen into the ink, shake it slightly over the inkstand before using it, as this will prevent blots. For full particulars with regard to holding the pen, position, etc., see Babbittonian Penmanship. Gold pens move more easily on paper than steel, but the spring being too elastic and the point more coarse, must ever render the first class steel pen preferable for finished penmanship.

Address for Babbittonian Pens or Babbittonian Penmanship, **BABBITT & WILT,**
37 Park Row, N. Y., (Eastern Depot.) Or **BABBITT & WILT,** Principals of Miami Commercial College, **Dayton, O.,** (Western Depot.)





Pl. 1. Straight Line Element



(Copy No. 1, Babbittonian Penmanship.)

Straight-Line Flourish.



Before beginning to write, study well the chart of Babbittonian Penmanship, and get a clear idea of the requirements of legibility, rapidity and beauty, the method of holding the pen, the position, different styles of movement, etc. If your marks are rough, it is a sign that both prongs do not strike alike on the paper. If the pen is new, wet it, and wipe it off before using it. If it catches in the paper, and spatters, it is because—1st, You stand it up too straight; or, 2d, Your pen is too much worn; or, 3d, The point is too crooked or too fine; or, 4th, You have a hard surface to write on. To remedy this last defect, place a soft, smooth newspaper under the single leaf on which you write, and the pen will move much more

freely, and will wear twice as long as on a hard surface.

In making the straight-line element use the *finger movement*, or, if you choose, the finger and the muscular movements combined, striking it with rather a quick stroke. Make the *shaded stroke* first for awhile, until you get the pen right; then the *hair stroke*, until you get it as light as the copy; then the *increasing shade*; then the *decreasing shade*; then the *compound movements*, observing to keep the up and down strokes from running into the same mark; then the straight-line flourish on this side of the copy-slip; and, lastly, the *horizontal straight line*, with the arm movement from left to right, across the page, directly below the copy. Make the up and down strokes as near together as possible without mingling.

Faults.—No. 1 is crooked, and not evenly shaded; No. 2 increases too suddenly; No. 3 decreases too suddenly and abruptly; Nos. 4 and 6 have the lines running in the same mark; Nos. 5 and 7 have rounded instead of sharp turns; No. 8 has the up stroke too far from the down stroke.

1 2 3 4 5 6 7 8



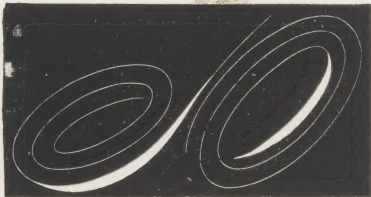
No. 2. Stem Element.

Looped Stem.



(Copy No. 2, Babbittonian Penmanship.)

Stem Flourish



Looped Stem Flourish.

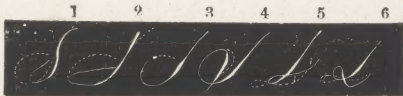


The stem should be made with the arm movement, as it is more beautiful and rapid than with the other movements. But the best way to get proper control in the arm movement is to write up several sheets of paper in making the stem flourish, commencing with the size here given, and gradually making it smaller as you get control of the arm. Carry the pen around in parallel lines, with contrast of light and shaded strokes and graceful curvature, making the oval about half as long again as it is broad. In this way you will "unloose the fastenings," and get a

limberness and freedom of movement that will surprise yourself in a short time.

After this practice, take the stem *element*, as given in this copy, observing to put the shade opposite the oval, not at the top. This is an exceedingly important element, being the foundation for nineteen capitals, etc.

Faults.—No. 1 has a hook at the top and a cramped curve at the bottom; No. 2 is shaded too high, has a stiff, straight form, and spoils the oval at the bottom; No. 3 commences its shading abruptly, and is not brought around far enough; No. 4 has two shaded strokes together, and the strokes are not parallel; Nos. 5 and 6 are crossed awkwardly at the bottom.



No. 3. O Element.

Looped O.



Handwriting practice for the 'Looped O' element.

Handwriting practice for the 'Looped O' element.

O Flourish.



(Copy No. 3, Babbittonian Penmanship.)

The *O* element is made from outside inward in an opposite direction from the stem element, and should have parallel strokes, contrast of light and shaded lines, and a gracefully curved oval form. Practice the *O flourish* on loose sheets before the element, shading it sometimes on the inside and sometimes on the outside. The looped *O* flourish is the best practice for learning to make the looped *O* element for those who prefer that style. After practicing the flourish for some time, take the element in a smaller form.

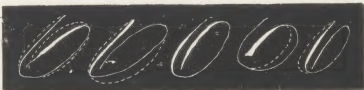
Looped O Flourish.



Faults.—No. 1 is top heavy and down strokes not parallel; No. 2 is shaded bluntly at the beginning, has a stiff, straight line and bad curve; No. 3 has both

down strokes shaded; No. 4 shaded bluntly at the end, and is too broad; No. 5 is too narrow, and is badly curved.

1 2 3 4 5



No. 4. Q Element.

Looped Q Element.



(Copy No. 4, Babbittonian Penmanship.)

Q Flourish.



Looped Q Flourish.



The *Q* element is made from inside outward, and carries out the same principles of curvature, parallelism, and contrast of light and shaded strokes as the foregoing.

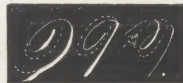
Practice the flourish first on loose sheets of paper, and then the element. The strokes of the looped *Q* have less harmony of direction than those of the *Q* element, and are, doubtless, less beautiful, but have a loose freedom which some admire.

Faults.—No. 1 has both down strokes

shaded, and does not carry out parallelism at the bottom; No. 2 has bad curvature, and down strokes are too far apart; No. 3 has narrow, cramped

movements, and no parallelism.

1 2 3



No. 5. C. Element.

CCCCCCCC

(Copy No. 5, Babbittonian Penmanship.)

C Flourish.



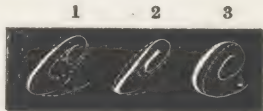
The *C* element is made from inside outward in the opposite direction from the *Q* element, and is made on the principles of parallelism, contrast of shading, and oval curvature.

As in the other three oval elements, the shaded stroke should be heaviest half way down the oval, and should die away gradually from this point. Practice the *C* flourish thoroughly, as here given, before attempting much with the *C* element.

Looped C Flourish.



Faults.—No. 1 does not bring the first inside stroke low enough down, and the strokes are not parallel; No. 2 is too stiff and narrow, and has both down strokes shaded; No. 3 is too broad, etc.

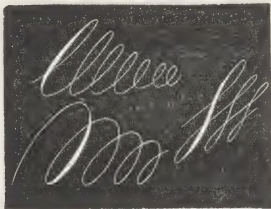


Nº 6. Loop Element.



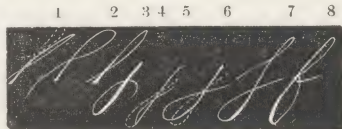
(Copy No. 6, Babbittonian Penmanship.)

Loop Flourishes.



Make the loop *element* generally with the *finger* movement, or with *finger* and *muscular* movements combined. It would be better, however, to practice the loop *flourishes* with the *arm* movement, as you would thus get a proper freedom in making capitals which contain loops. Lower loops should not generally be shaded, as the up stroke is apt to blot when crossing a shaded stroke. Loops should not have their main strokes crooked, and should avoid cramped, pointed turns on the one hand, and broad, clumsy forms on the other.

Faults.—No. 1, too crooked and narrow at the top; No. 2, loop too large, and up stroke curves both ways; No. 3 crosses too low down, should not cross more than two-thirds of the way down; 4 has up stroke bent down; 5 is turned too sharp, and is too small; 6 is too large, and crooked; 7 should be about the same size above as below; 8 is crooked, and loops are made to meet.



No. 8.

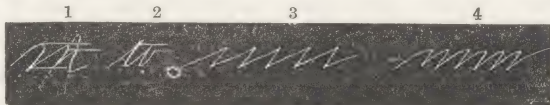
m m m n n n v v w w

(Copy No. 8, Babbittonian Penmanship.)

Write the letters *n* and *u* so that they can always be distinguished apart—*n* being curved slightly at the top and *u* at the bottom. Separate the letters sufficiently to make it clear where one leaves off and the next one begins. Be careful to make the last part of these letters as high as the first.

Faults.—No. 1 has down strokes at unequal distances apart, and irregular in height and direction; 2 has the second *u* movement too short and too narrow;

3 shows how illegible the mere angular hand is, especially as it can be read in a great number of ways, such as *nn*, *uu*, *un*, *nu*, *inu*, *uin*, etc.; 4 is much better, just by means of curvature at the top, and must be either *nn* or *uu*. The letters need to be separated by curved strokes at the bottom to be correct and legible.



(Copy No. 7, Babbittonian Penmanship.)

The *M* movement, formed with the straight line and *Q* elements, and the *U* movement, formed from the straight line and the *O*, constitute the most important elements of fine-hand. The down strokes should be parallel, and the up strokes parallel—the movements all being of the same height, and, under the same circumstances, the same distance apart. Avoid both the round and angular hands.

Faults.—Nos. 1 and 2 curve badly; Nos. 3 and 5 have angular turns; No. 4 has a crooked down stroke; 6 is rounded too much;

7 and 8 are too round, and the lines run together; 9 is neither *n* nor *u*; 10 and 11 are irregular in height and direction of stroke.

1 2 3 4 5 6 7 8 9 10 11



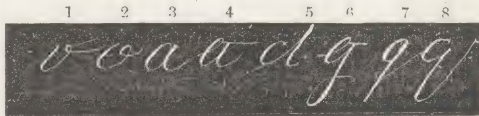
No. 9.

1891/9/9

(Copy No. 9, Babbittonian Penmanship.)

Small *o* should be made two or three times as long as it is broad, and should be closed at the top. When used as the foundation of *a*, or *d*, or *g*, or *q*, it should be slanted somewhat more than usual, or at least flattened on the right, so that the last stroke may not join the *o* too far down, as in Nos. 3 and 7.

Faults.—No. 1 open at top, and down stroke too stiff; 2, too broad; 3, last down stroke joins too far down; 4, badly formed at the top; 5, lines are open too far up, and the *o* part should be closed; 6 should close at the top, and last stroke should turn upward; 7 and 8 badly turned at the bottom, etc.



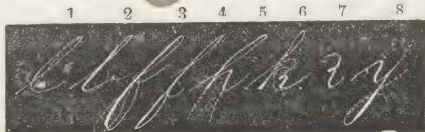
No. 10.

No. 10.
F. H. K. Kyng

(Copy No. 10, Babbittonian Penmanship.)

This copy includes the extended loop letters of the small alphabet. Make the upper loop letters of the same height, and the lower ones of the same depth. The loop itself should not extend more than two-thirds the length of the letter.

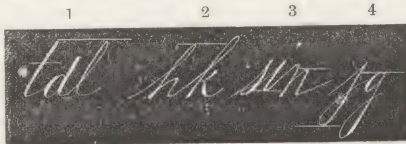
Faults.—No. 1 crooked, and loop comes too low ; 2 has too small a loop ; 3 has a bent back, and loops too long ; 4 is too cramped and sharp at the ends ; 5 has a crooked back, and down strokes are not parallel, etc.



(Copy No. 11, Babbittonian Penmanship.)

This copy shows the relative heights of different letters. Calling the height of *m*, *o*, etc., one space, *t* and *d* should occupy about two and a half spaces, and the loop letters four spaces. *P* should extend equally above and below the line of writing.

Faults.—No. 1 should not have *t* higher than *d*; 2 has *k* too low, and last down stroke of *k* strikes out too far; 3 should have tops and bottoms of even height, excepting *s*, the point of which should rise a little higher, etc.

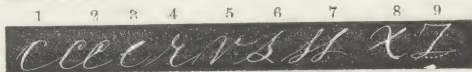


(Copy No. 12, Babbittonian Penmanship)

Difficult but highly important letters to make well. The letters *c*, *s*, and *x*, especially, should be repeated several times without lifting the pen. The second form of *x* is more easily made and less liable to blot than the first.

Faults.—No. 1 is the old fashioned, slow, and blotty style; 2 is better, but the inside down stroke is much too short; 3, the loop of *e* so small as to run into a blot; 4,

r is hump-shouldered. A small *r* and *s* should have no loop at the top; 5, lines too far apart; 6, the *s* is broken-backed, and crosses awkwardly below; 7, too straight and stiff; 8, strokes run in wrong directions; 9, too stiff, should curve more.



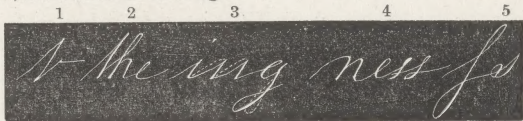
No. 13.

At the singtion/ness of &

(Copy No. 13, Babbittonian Penmanship.)

These are the most common syllables in the language—the word *the* averaging, in ordinary matter, about every twelfth word; *t*, at the end of a word, or before the letter *h*, may be written, as in the words *at* and *the*, without further crossing.

Faults.—No. 1 should have last stroke curved; 2, *h* should be taller than *t*; 3, *n* is too sharp, *g* is crooked and open at the top; 4, *n* has strokes joined too much, and the *ss* have a loop at the top, and cross badly at the bottom; 5, *ss* is handsomer, and more rapidity made with both letters short.



No. 14.

11 22 2 33 44 55 66 77 88 99 0 &c.

(Copy No. 14, Babbittonian Penmanship.)

Rapidity being an important element in commercial calculations, the figures should generally be made rather small, light, and with but few strokes. A good business form of 2 and 3 could be made with two or three strokes, while some uselessly employ half a dozen strokes. Make one stroke only for a business 1, and do not lift the pen in making a 0 or 6.

Faults.—1, business, is better with only one stroke; 2 and 3 have bad curvature and several useless strokes; 3 should have a distinct joint in the middle; 4 is handsomer,

with first stroke shaded and last stroke shorter; 5 and 6 are awkward and cramped, etc.

1 2 3 4 5 6 7 8 9 10 11

